

ARCHITECTURE WORKS 1997-2000

CHENG TAINING

程泰宁

建筑作品选 1997-2000

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再接再厉 又写新篇章
精益求精 更上一层楼

张可济

2001年4月17日 北京

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自序

这本专集中，收进了1997年以后设计以及1997年以前设计、1997年以后建成的作品，与1997年出版的《当代中国建筑师——程泰宁》一书相衔接，并保持了编排和体例上的一致。

我曾经有过这样的顾虑：三四年出一本专集，是不是快了点？但最后还是决定出了，这一方面是由于出版社的邀约；另一方面，我想，不是天天讲信息社会吗？信息的及时传递确实是很重要的，这方面，应该向国外的同行学习。

建筑之于我，始终有一种神圣乃至神秘的感觉。设计的项目愈多，接触的东西愈多，愈觉得在建筑学的大海中游泳，实在是无边无垠，而又深不可测。我想这不仅是因为建筑学本身所具有的特殊品质——综合性、多义性和模糊性，同时也是因为社会的发展，不断的赋予建筑学以新的内容。我根本不相信所谓的“建筑学将在2050年死亡”的说法，但我愿意把它看作是对建筑师的警告。社会的发展速度愈来愈快，摆在我们面前的问题也愈来愈多：纳米材料、虚拟空间会给建筑带来怎样的影响？宽带网、数字化对人们的生活方式、行为方式所产生的影响怎样反馈给建筑？跨文化发展带来的碰撞交流，又将使人们的审美方式和价值取向产生什么样的变化？特别是《北京宣言》所论述的从传统建筑学到广义建筑学的发展，建筑学的内涵和外延已经发生和正在发生的种种变化，……如果对发生在自己身边的这些变化不去关注，而总是在形式、风格里兜圈子，那我们只能落伍。

正因为如此，我不敢“玩建筑”（这和创作心态的放松和创作思路的放开无关），也不敢过于怠惰。面对自己以及我国建筑创作的现状，只能认认真真地学习，认认真真地思考，认认真真地创作。

正因为如此，我很看重创作实践。我认为，无论是为了弥合我们与别人的差距，还是为了建构中国现代建筑的创作体系，都需要以丰富的实践为基础。更何况在当前社会心态浮躁的情况下，以作品记录自己的观点，记录自己对社会变化的反映，会多一点说服力——尤其是在过了·一段时间以后。这大概也是这些年来，想尽可能多做一些项目并且也愿意结集出版的主要原因。

也正因为如此，我常常在想：我的创作应该表达什么？因为相对建筑内涵的多义性和解答的无限性，建筑师在自己的作品中所作的诠释实在十分有限，即使是世界知名的大师，也只能从有限的范围去认识和解读建筑，因而也不过是“一隅之见”。而他们之所以成功，则是因为他

们不仅把握住了建筑学的发展趋向，特别是他们选择了一个极其适合自己气质，并能充分发挥自身优势的切入点，在作品中酣畅地诠释了自己的思想。普通建筑师如我，为了使自己的工作有意义，就更需要在宏观把握的前提下，结合自身的条件，考虑如何找出适合自己的切入点来表达我的“一隅之见”了。

这些年来，在创作中，我思考过一些问题并力求通过作品把它表达出来：

我以为，创作，是观念的体现。创作的创新求变，关键在于观念能否随时代的发展不断更新。而强调科学分析，提倡理性思考，是更新观念的一个极为重要的方面。于是，在破除了铁路旅客站设计中存在的种种传统观念以后，就有了杭州铁路旅客站的设计；

我以为，建筑创作就是限制。没有限制的作品只能是布景装潢。而在众多的限制中，环境，包括物质与精神环境对建筑的影响常常是最重要的。从环境出发，就有了黄龙饭店、加纳剧院，也有了像元华广场、联谊中心这些虽不理想，但确是从环境中生成的建筑；

近年来，我也认识到，保护生态环境，实现可持续发展是建筑师的·天职。因此，在最近设计和建成的办公建筑中，以及在上海南站的方案设计中，我开始了这方面的探索；

我还以为，建筑的形式美是客观存在的，我们对形式美的探索仍然着力太少。我常常惊羨于雕塑感的冲击力，喜欢在创作中寻找形式的矛盾和冲突，像加纳剧院、金山区政府办公大楼那样；

……

尽管有这些方面的思考，但这些年来，思考得最多的，仍然是关于东西方文化的比较，在创作中着力最多的，也是想以东方文化为基点，探索东西方文化深层次融合的可能性。

有些人认为东方文化天然落后，对此说法我只能表示遗憾。我不知道他们对东方文化了解多少，更不知道他们是否知道社会在发展，文化也在变化，历史上从来没有一种文化对社会的发展能够永远起到促进作用，反之亦然。在这里，我无法详细介绍1992年，1575位世界知名科学家发表的《世界科学家对人类的警告》的内容，这篇文章以“人类和自然正走上一条相互抵触的道路”为开头，多方面的论述西方文化对社会发展带来的危害；也不想具体分析亨廷顿(S·Huntington)——一个西方中心主义者，在“文明的冲突”中提出的

世界21世纪的冲突将是文化的原因，而东方的儒家文化将对西方文化构成极大威胁；更不愿以中外很多著名哲学家提出的，“21世纪将是东方文化的世纪”的论断，来反驳那些视东方文化为敝屣的人们。我只是想从一个建筑师的视角来比较东西文化的长短，并以自己的创作实践来探索以东方文化为基点，走跨文化发展道路的可能性和必要性；

在黄龙饭店的创作中，特别是在和美国、香港建筑师的方案比较中，我明显的感到东西方文化的差异，这种差异不仅表现在形式语言上，特别是表现在建筑观上。把建筑作为自然的一部分的东方式的宏观求整的哲学思考，帮助我赢得了一次设计竞赛，当然，最主要的，是在旅馆设计模式上取得了一次突破；

同样，在河姆渡遗址博物馆方案创作中，从最初拘泥于干阑式建筑的形式表现，转而着力于营造古代文化所散发出来的历史感以至神秘感，这和我在走投无路时想起了“大象无形”、“遗其形似”这样传统的文化理念密切相关。尽管这个方案未能入选，但它所表达的意图已十分明显；

我一直认为，江南传统建筑在传达东方文化的精神方面十分典型。在杭州铁路新客站以及入围未入选的杭州大剧院等项目的设计中，我试图努力传达一种含蓄而有书卷气的流韵、一种文化格调。我以为，只有中国的、江南的，才是独特的；独特的，才能与国外的、北京的、上海的车站、剧院区别开来，也才有生命力；

当然，中国传统建筑的形式，特别在空间营造上是有自己的特色的。夏衍纪念馆和绍兴大剧院方案中那些水庭、小院、窄巷，以及海宁博物馆那种“散点式”的立面构成，都是从传统中“移植”而来的。即使是采用铝板、玻璃等新材料为外墙饰面，杭州假日酒店的立面肌理，不也颇有中国味吗？

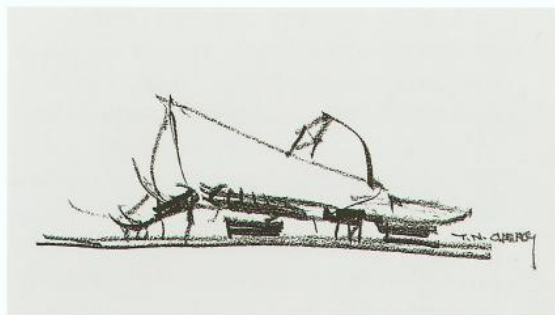
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我希望我能走一条自己的路，一个中国建筑师的。这不仅是受到日本、印度、墨西哥以及非洲同行们的鼓舞，也不仅是出于我对东方文化的了解和钟爱，以及坚信在跨文化的过程中，趋同性与多元化永远是一枚硬币的两个面；更重要的是，通过自己的创作实践，我相信这条路是可以而且必须走出来的。

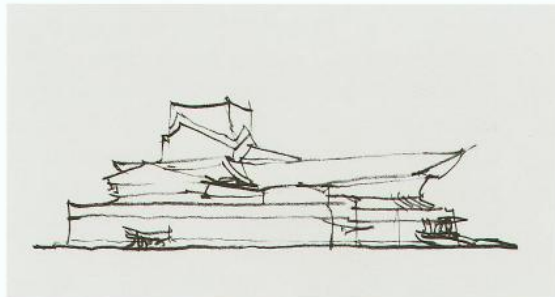
方向是清楚的，结果呢？对于建筑师个人就难说了。但不管结果如何，我还是要沿着这条路认认真真的走下去。

借这本书出版的机会，谨向一直鼓励和支持我的前辈、朋友和同事们表示诚挚的感谢。他们的鼓励和支持，是一种动力，坚定了我走这条路的信心。

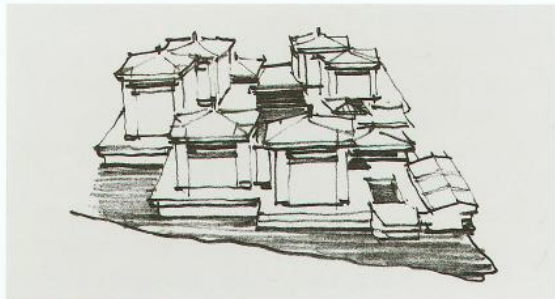
2001年6月 杭州



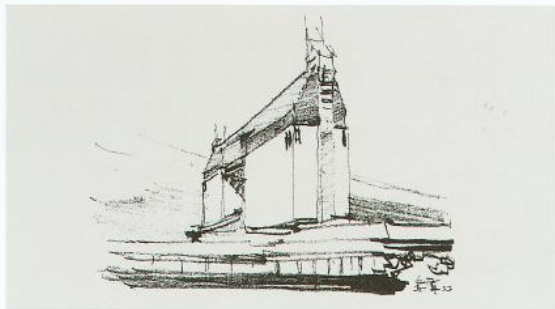
加纳国家剧院



杭州大剧院方案



杭州黄龙饭店



杭州铁路新客站

Preface

Architecture has always been sacred and even mysterious to me. The more I design and the more I know, the more limitless and unfathomable I feel in the vast sea of architecture. This, I think, is not only because of the special features of architecture—comprehensiveness, polysemy, and vagueness, but also because of the social development which is constantly providing new substance for architecture. I place little credit in the saying that “architecture will die out in the year 2050”, but I do want to consider it as a warning for the architects: we will be confronted with more problems with the accelerating social development. What kind of influence will nanotechnology and virtual space have on architecture? What kind of washback effect will the influence of broad band, artificial intelligence on people’s life style and behavior bring to architecture? And what kind of changes will ensue in people’s aesthetic standards and value system due to the impact of cross-cultural development? Especially the development from traditional architecture to generalized architecture and all kinds of changes of the intension and extension of architecture which was discussed in UIA Beijing Charter. If we do not give enough attention to these changes happening around us and still remain concerned about form and style, we will fall behind without a doubt.

Just because of this, I have never dared to “play with architecture” (this has nothing to do with the mental relaxation and the freedom of creativity in design) and to be lazy. Faced with myself and with the current status of architectural creation, what I can do is to learn, think and create in all sincerity.

Just because of this, I have always attached great importance to practice. In my opinion, rich experience in architectural design practice should always be the foundation whether our aim is to bridge the gap between ourselves and others or to construct a Chinese modern architectural design system. Under the present circumstance of general tendency of impetuosity, it will be even more convincing to keep a record of one’s own opinions and of one’s reaction to the social changes with one’s own creative works—especially after a period of time. And this is, perhaps, the major reason why I have, over the past few years, tried my best to do more projects and to have more of my own collections published.

And because of this, the question “What should my creation express?” has always been lingering in my mind. With regard to the multiple interpretations of architectural implications and the infinity in the number of its answers, the explanations given by the architects about their own designs are very limited. Even the world famous master architects can only understand and interpret architecture within a limited range and therefore their interpretations can only be a very narrow view. The reason why they succeed is not only that they are in keeping with the general tendency of architectural development but also that they have chosen a starting point suitable for their disposition and for the

full play of their own advantages and, as a result, they can freely explain their own ideas. In order to make my work more meaningful, it is even more necessary for such an ordinary architect like me to find my own starting point and to voice my narrow view while taking into account the general tendency and my own situation.

Over the past years, I have, in my own design, carefully thought about some issues and have tried to express them through my work.

I think creation is the reflection of ideas. The key to originality in creation lies in the constant renewal of ideas with the change of time. Emphasizing scientific analysis and advocating reasoning are an extremely important part in the renewal of ideas. It is based on this that the design of Hangzhou New Railway Station came into being by toppling the various traditional concepts regarding the design of railway stations.

I think architectural creation is a kind of restraint. Works without restraints is nothing more than decoration. And among all the restraints, the environment, including the effect of material and mental environment on architecture, is of the greatest importance. It is from this point of view that buildings like Dragon Hotel and Jia’na Theatre were designed. And other designs like Yuanhua Plaza and Lianyi Center, although far from perfect, are the result of taking environment into account.

I have also realized, in recent years, that the protection of ecological environment and sustainable development are the bounden duty of us architects. As a result, I have done some probing in office buildings newly designed or completed and in the design for Shanghai Southern Station.

I also think that beauty in architectural form is an objective reality, but the fact is that we still have not given enough attention to this aspect. I have often marveled at the impact of the feeling of sculpture and have enjoyed seeking contradictions and conflicts in form. Cases in point are Jia’na Theatre and Jinshan Government building.

.....

Although I have thought a lot about the above mentioned, what I have pondered over most over the past years is the comparison between Eastern and Western culture. And it is the possibility of the profound combination of the two that I have made the greatest effort.

Some people think that Eastern culture is naturally backward, and I feel very sorry about this. Here I don’t want to detail the article “Warning to Mankind from Scientists in the World” given by 1575 world famous scientists in 1992. This article starts from the sentence, “Mankind and the nature are embarking on a conflicting road”, followed by the elaboration on the danger to social development brought by Western culture. Nor do I want to elaborate on the opinion of S·Huntington—a firm believer of Western centralism, who, in his

book “Conflicts in Civilization”, said that the world conflicts in the 21st century will be the result of cultural factors and that Eastern Confucianism will pose great danger to Western culture. And I don’t want to use the argument raised by many Chinese and foreign philosophers and thinkers that “the 21st century will be the one of Eastern culture” to refute the people who consider Eastern culture as something worthless. What I want to do is to verify the possibility and necessity of achieving cross-cultural development based on Eastern culture from the point of view of an Eastern architect by comparing the advantages and disadvantages of the two and through my own personal experience.

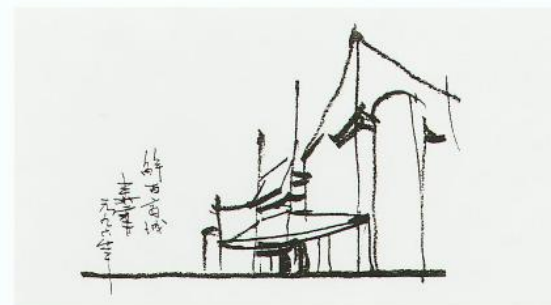
In the design of Dragon Hotel, especially by comparing the designs by American and Hongkong architects, I clearly saw the difference between Eastern and Western culture. This difference is not only manifest in the language of form but also in the architectural concept. The Eastern style of philosophical thinking of seeking general wholeness by considering architecture as a part of the nature helped me win a design contest. But, of course, the most important thing is that I achieved a breakthrough in the design pattern for hotels. Similarly, in the design for Hemudu Site Museum, the transfer from rigid adherence to the formal expression of pile-supported building at the beginning to the effort in creating a sense of history and even a sense of mystery out of ancient culture is closely related to the traditional cultural concept of “the greatest form looks formless” and “abandoning similarity in form” coming into my mind while I was in an impasse. Although the design failed to be chosen, the meaning conveyed was clearly noticeable.

I have always thought that traditional architecture in Southern China is very typical in communicating the spiritual aspect of Eastern culture. In the design of Hangzhou New Railway Station and Hangzhou Grand Theatre (not chosen finally), I wished to communicate a kind of implicit and even scholarly quality, and a kind of cultural style. I think the only way to be unique is to be Chinese and of Southern China, and only by being unique can it be distinguished from railway stations and theatres in foreign countries, in Beijing or in Shanghai, and thus having its own vitality.

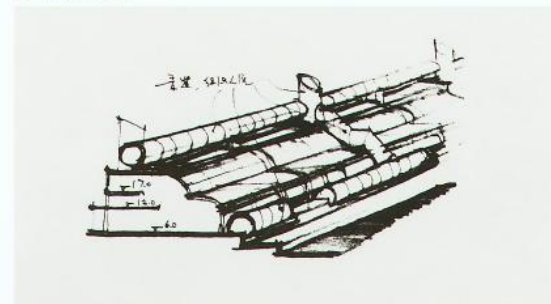
Of course, Chinese traditional architecture has its own characteristics in form, especially in space arrangement. The water yard, small courtyard, narrow lane in Xiayan Memorial and Shaoxing Grand Theatre and the “scattering” construction of elevation of Haining Museum were all “transplanted” from tradition. Even by using new materials like aluminum and glass for the decoration of outer wall, the elevation texture of Holiday Inn, Hangzhou has something typically Chinese.

I do hope I can take a road of my own, the road of a Chinese architect. I am full of confidence about this. This is not just the result of encouragement from Japanese, Indian, Mexican and African colleagues, or my understanding and affection for Eastern culture and my firm belief that seeking common ground and multipolarity will always be the two sides of a coin in the process of cross-cultural communication. What is more important is my belief that, through my own experience, this road will surely be found and must be found.

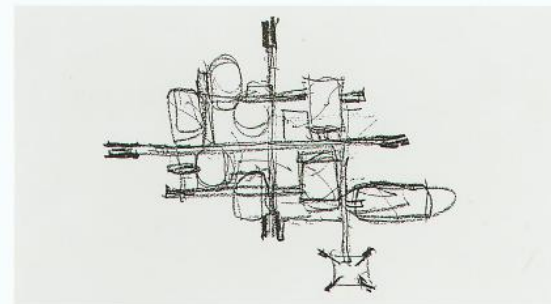
Hangzhou, May-June, 2001



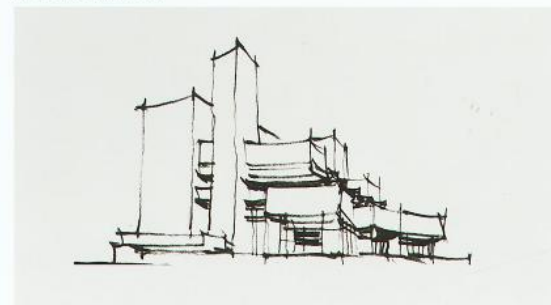
杭州解百商城



上海南外滩沿江建筑概念设计



河姆渡遗址博物馆



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杭州铁路新客站

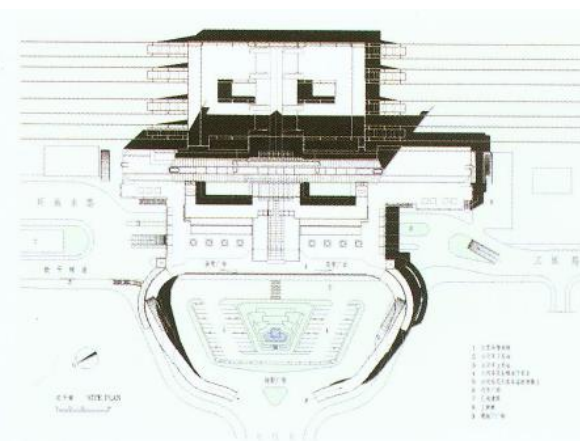
Hangzhou New Railway Station

合作者：叶湘茵 胡建一 刘 辉

钟承霞 陆 皓 杜立明

设 计：1991—1996年

竣 工：1999年



总平面图

杭州铁路新客站在拆除旧站房后的原址上重建。最高集结人数5200人，站房面积29000m²，连同合建的综合楼、三层广场，总面积为110000m²。

观念更新是做好铁路旅客站设计的关键。铁路旅客站不仅仅

是美学意义上的“城市大门”，因此不能简单的把站房建筑作为设计的主体。事实上，随着现代交通的发展，铁路旅客站已成为城市的各类交通工具——铁路（包括高速铁路）、地铁、轻轨、公交、专用及出租车辆及长途汽车客运等的换乘中心。综合考虑站房、广场、站场的交通组织，并把它和周边的城市交通连系起来，使乘坐不同车辆、不同流向的旅客安全、快速、方便的集散，是旅客站建筑设计的基本问题。

与此同时，研究旅客的活动特点和规律也十分重要，与国外车站相比，旅客数量多、候车时间长、节假日客流波动大以及旅客旅行经验相对较少等特点，是我们在一个相当长的历史时期中必须考虑的问题。使不同流线，特别是进出站流线不相混杂；导向清楚并使所有的旅客都能各得其所，使整个旅客站的布局具备足够的“弹性”，都是设计中必须考虑的问题。

当然，作为城市的门户和“结点”，旅客站建筑比较集中地反映和折射出这座城市的文化背景和社会的发展变化。作为城市的“门户”，建筑应该有自己的特色；作为城市中的“结点”，它必须与市民生活有密切的联系，使它真正成为城市的窗口和亮点。



全景



考虑到所面临的极其不利的场地条件：建筑基地进深仅24m；面积很小的广场又被城市道路斜穿而过……，设计的基本构想是：

1. 将站房、广场和站场作为一个有机整体。利用地下、地面及高架等三个层面来组织流线，把不同流向的旅客以及各类车辆分别组织在不同层面上，分开进出站人流，并使车行交通和旅客活动互不干扰，这样做也缓解了用地不足的矛盾。

2. 改变传统的疏散观念，将包括地下轻轨（规划）在内的各类车辆停车站（场），尽可能邻近站房布置，旅客流程很短。也正是因为旅客流程的缩短，从而大大减少了人、车流的交叉，为旅客安全、快速地集散创造了很好的条件。

3. 高架广场的设置旅客营造了一个不受干扰的休憩活动环境，同时也为客流波动留出了足够的回旋余地，这对于一个旅游城市来说尤为重要。

4. 宏观整体地考虑新客站的交通组织。我们先后与规划部门合作编制了新客站地区详细规划与城市设计，综合考虑新客站广场与周边地区的交通组织问题。如：尽端式的交通组织解决了城市道路横穿广场的矛盾；建立与高架广场相同标高的高架人行系统从更大范围把新客站与周围的商业建筑联系起来，减少了人、车流的交叉，切实考虑人的需要，也强化了旅客站建筑的开放性和公共性。

通过近一年的运营，经历了元旦、春节，特别是“五一”节期间客流由平日一二万人猛增至13万人的检验，站房与广场仍然秩序井然，我们的设计理念被证明是先进的，同时也是符合国情的。

作为城市大门，新客站的建筑形象力求反映地域特征。穿插组合的深色坡顶，白色墙面，



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